

Goals of Theater of Cruelty

- Create change in society by exposing the Cruelty of God, and by extension Society, and eliminating it, as like an exorcism
 - Such change may be the destruction of oppressive systems and structures which we impose onto the masses
- Force the Spectators to confront these Cruelties by shocking them through a visceral “attack on the senses,” inducing a trance which renders the Spectators vulnerable to the depictions of Cruelty through a unification of Text, Image, Gesture, and Sound
- Artaud defines Cruelty as the inherent suffering experienced in life, as created by our God, and that if we change our notions on God, we also eliminate our own Cruelty

Life of Artaud

- From Marseilles, France
- Studied acting in the workshop of Charles Dullin
- One of the leaders of the Surrealism movement until his ejection for his Religiosity and Mental Illness.
- Spent his late teenage years in and out of sanatoria, with treatment leading to a laudanum addiction
- Spent 9 out of the last 10 years of his life. institutionalized following a disastrous adventure through Ireland.
- Believed that he was killed by his mistreatment in the asylums
- Also believed that he was carrying the weight of the whole world’s Cruelty, which is why he thought he suffered so much



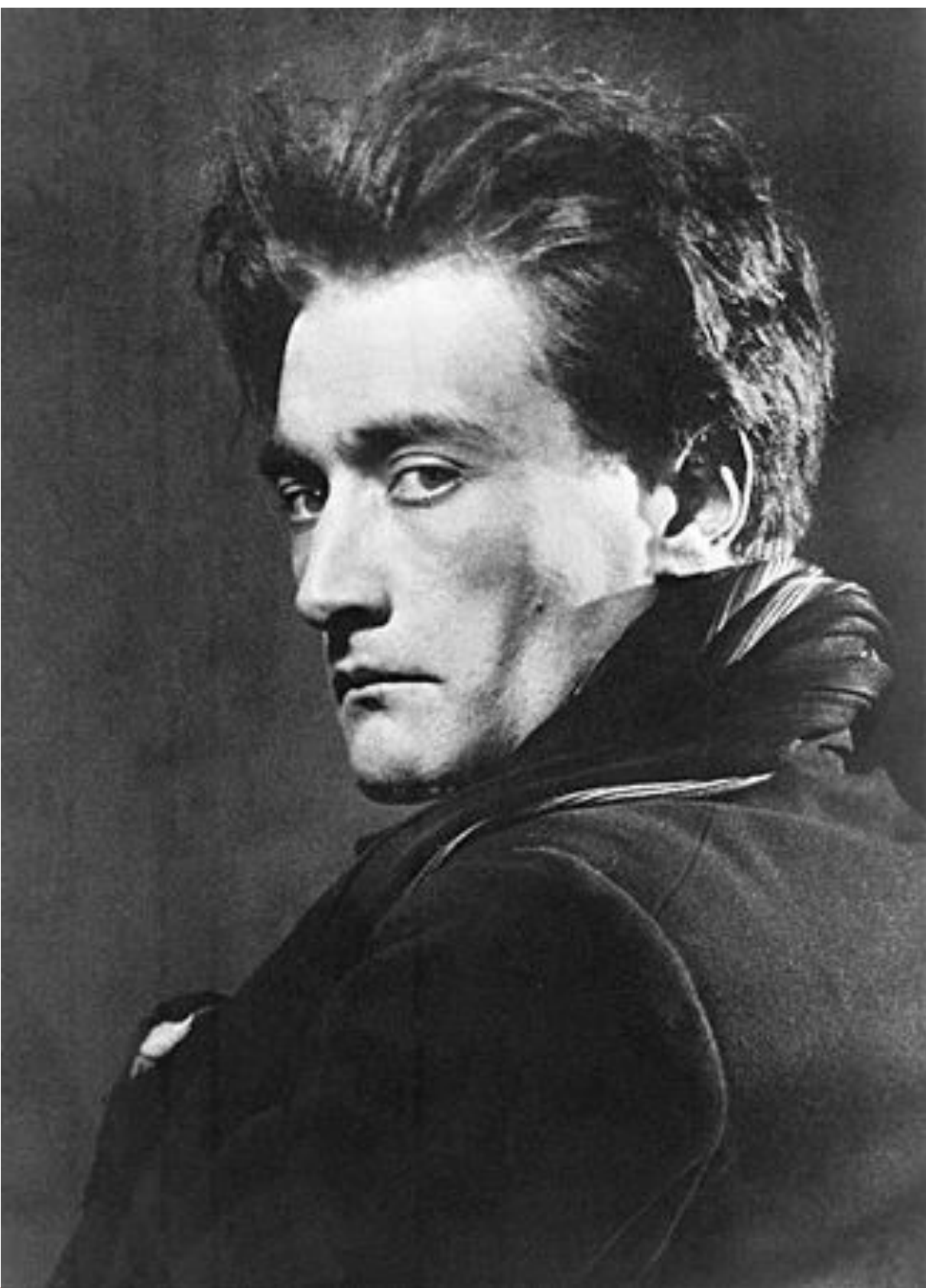
Playing Space

Spectator Space

Dramaturgy Of Antonin Artaud



Kaylah Marr



Spectator Space

Process of Theater of Cruelty

- Theater should be performed surrounding the Spectators
- Every word and action is composed of unified Word, Tone, and Gesture
- Theater should be metaphysical, like alchemy, in which the actors are stand-ins for reagents.
- Additionally, Theater should sweep through the audience “like a plague,” drastically changing them inside, without damaging the structure.
- Gestures are to transcend realism, and should instead reflect a higher, “cosmic” meaning.



Impact of Artaud

- Peter Brook
- Peter Weiss, *Marat-Sade*
- Immersive Theater
- Sarah Kane, though this is more of a convergence in concepts, as both made theater with visceral images based on their own experiences with Mental Illness

Bibliography
Antonin Artaud. GALE Group. Accessed June 6, 2018. <https://www.encyclopedia.com/people/literature-and-arts/french-literature-biographies/antonin-artaud>.
Artaud, Antonin. 1958. *The Theater and its Double*. Translated by Mary Caroline Edwards. New York, New York: Grove Press Incorporated.
Crombez, Thomas. 2005. "Artaud, the Parodist? The Appropriations of the Théâtre Alfred Jarry, 1927-1930." *Academia.edu*. Accessed July 19 2018, 2018. http://www.academia.edu/25906613/Artaud_the_Parodist_The_Appropriations_of_the_Th%C3%A9%C3%A2tre_Alfred_Jarry_1927-1930.
Encyclopaedia Britannica. 2018. *André Breton*. February 24. Accessed July 19, 2018. <https://www.britannica.com/biography/Andre-Breton>.
Esslin, Martin. 1976. *Antonin Artaud*. Dallas, Pennsylvania: Penguin Books.
NIMH. n.d. *Schizophrenia*. Accessed July 10, 2018. <https://www.nimh.nih.gov/health/topics/schizophrenia/index.shtml>.
Stanford Encyclopedia of Philosophy. 2017. "Friedrich Nietzsche." *Stanford Encyclopedia of Philosophy*. March 17. Accessed June 23, 2018. <https://plato.stanford.edu/entries/nietzsche/>.
The Editors of Encyclopaedia Britannica. 2016. "The Birth of Tragedy." *Encyclopaedia Britannica*. January 29. Accessed June 23, 2018. <https://www.britannica.com/topic/The-Birth-of-Tragedy>.
The Biography. n.d. *Biography of Charles Dullin*. Accessed July 17, 2018. <http://thebiography.us/en/dullin-charles>.